



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

at the time, that men must be judged at their actual value, not from their appearances, their social rank, or their riches. The whole gallery of V. Hugo's "*monstres*," with their saving divine souls, the bandit, the convict, the courtesan, the grand style criminals, down to the physical monsters like Quasimodo, Bug Jargal, Han d'Islande—as opposed to the corrupt ecclesiastics, the fiendish noblemen, the despicable kings—were characters necessarily overdone in order to bring home to the new society the romantic gospel; just as Prometheus, and Antigone, and Le Cid were overdone classical characters, in fact "monsters" in the broad sense which H. Hugo had in mind when he said that the creation of monsters was a "satisfaction due to the infinite." Professor Babbitt may heap *Rousseau and Romanticism* on top of *The New Laocoön*, and *Masters of Modern Criticism* on top of *Literature and the American Colleges*, like Pelion on top of Ossa, but he will not displace Jean Valjean of the *Les Misérables* as impersonating the new gospel of Romanticism and of the world; and if one talks of "menace to civilization" by Rousseau and Romanticism, all depends upon what is meant by civilization. We may not admire the prostitute or the thief, but we must be willing to admit that old-fashioned social justice has too often forced some men to steal, that modern penitentiary systems still exist which prevent regeneration, while the system of wages has to this day forced many women to the street. Would it be too severe to say that Professor Babbitt, running away from Romanticism so as not to hear the plea of the many unfortunate "romantics," reminds one of Romain Rolland taking refuge in Geneva to tell the French that they were wrong in not extending their hands to the Germans and that, by resisting them, they prolonged the hatred between nations? All the books of Professor Babbitt will not convince us that the modern world was wrong when it was willing to favor perhaps a few real bandits, or a few Madam Bovarys, or a few Joseph Prudhommes (or even the vanity of Chateaubriand or Byron) for the sake of trying to obtain for many who were crushed by society, the right to live a higher life.

ALBERT SCHINZ.

SMITH COLLEGE.

JOURNALS AND NEW BOOKS

PSYCHOLOGICAL REVIEW. May, 1919. *A Schematic Outline of the Emotions* (pp. 165-196): JOHN B. WATSON.—Hard and fast definitions are not possible in the psychology of emotion, but formulations help to assemble facts. A formulation which will fit a part of the emotional group of reactions may be stated as follows: An emotion is an hereditary pattern-reaction involving profound changes of the bodily mechanism as a whole, but particularly of the

visceral and glandular systems. *A Classification of Reflexes, Instincts, and Emotional Phenomena* (pp. 197-203): HOWARD C. WARREN. — Tables have been compiled of human reflexes, human instincts, instinctive tendencies of man, human emotions, human dispositions. The tables are offered for comment and criticism and as a possible working basis for future investigation. *Affective Psychology in Ancient Writers after Aristotle* (pp. 204-229): H. N. GARDINER. — A review of the references to affections in the ancient writers after Aristotle is given showing many illustrations of it. *The Nature of Mentality* (pp. 230-246): H. N. WIEMAN. — Mentality is the process by which various stimulated tendencies of the organism are adjusted to the execution of a series of movements resulting in adaptation to the environment. Where the process of organization results in a final system which can be fulfilled in execution, we call the organizing process instrumental mentality. Where the process continues indefinitely, never developing any system which can attain final satisfaction and thereby bringing itself to an end, we call the process creative mentality.

Ritter, William Emerson. *The Unity of the Organism, or the Organismal Conception of Life*. 1919. 2 vols. Pp. 329; 408. \$5.00.

NOTES AND NEWS

DR. J. E. SPINGARN has sent us the following note:

Giovanni Castellano's *Introduzione allo Studio delle Opere di Benedetto Croce: Note Bibliografiche e Critiche* (Bari: G. Laterza & Figli, 1920) will be found of the very highest usefulness as an introduction to the study of Croce's work. The book is divided into three distinct parts, of which the first contains a complete bibliography of Croce's works and the second a very full list of the critical literature about him. The third and by far the largest part of the book is devoted to a discussion of the thirty or forty most important aspects of Croce's thought,—his conception of philosophy as the methodology of thought, his æsthetic theory, the practical basis of error, the economic moment of thought, the contemporaneity of history, the unity of the theoretical and the practical, the interpretation of Hegel, the theory of law, the reform of literary history, etc. In each case Croce's point of view is brought out by the citation of some passage from his critics; and the explanation or rejoinder (we are told by the author) is virtually given in Croce's own words. Readers of this JOURNAL will be especially interested in the numerous citations from articles which have appeared in these columns, and which are made clearer in their relations to Croce's thought by the interpretations that appear in this very interesting book.